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LOUISIANA
PURCHASE

SPECTACLE



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Gen'l Piet Cronje, Gen'l Ben Viljoen reproducing twice daily the

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Admission

BLEACHERS, 25c.
GRAND STAND, 50c.
CHILDREN ADMITTED TO GRAND STAND 25c.

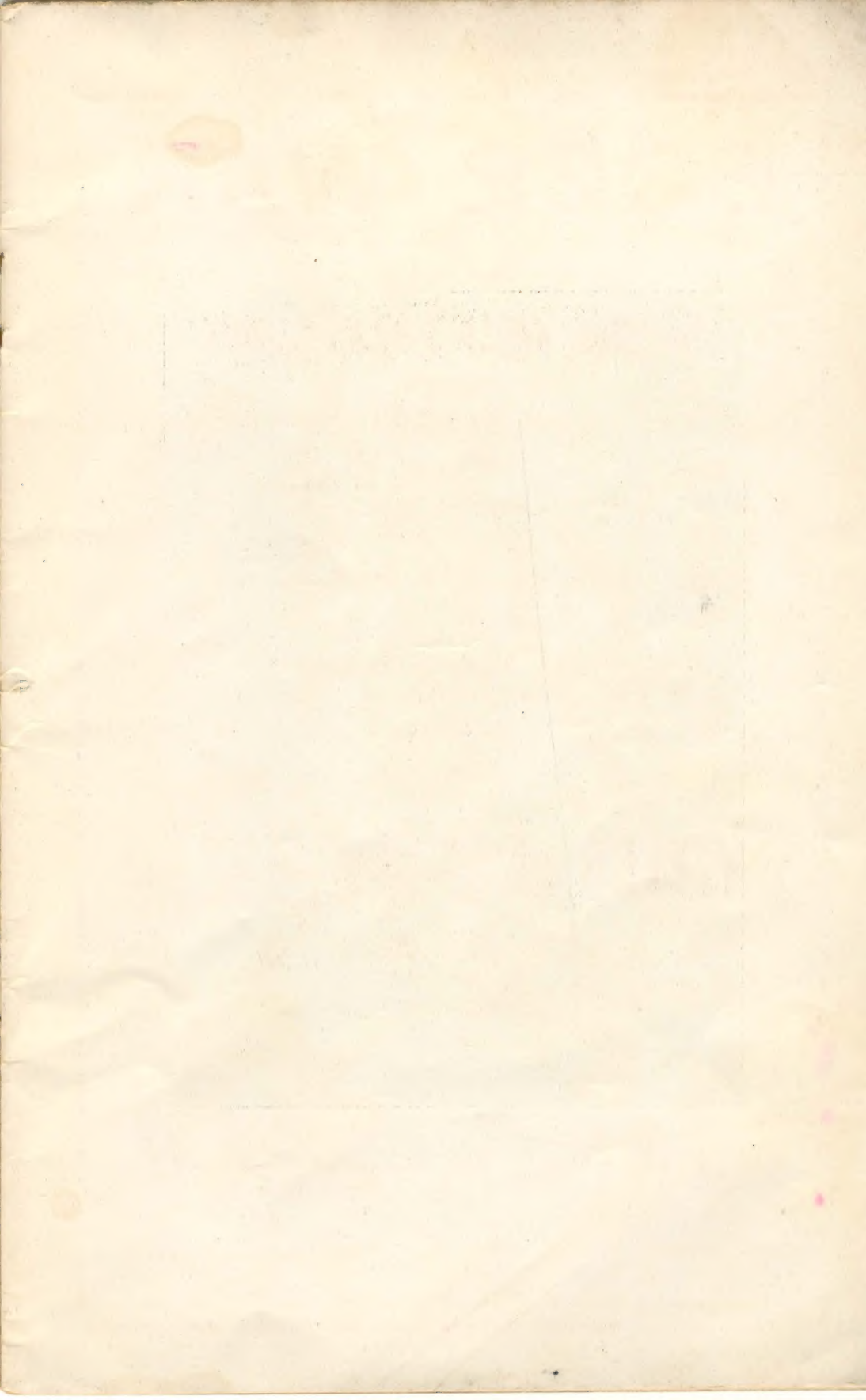
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DIRECTION OF...
FRANK E. FILLIS

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KIRALFY.

THE LITTLE THEATRE

NEW YORK CITY

1910

Monthly Financial Statement

For the month of

January

1910

By

John Doe

Secretary

Received of the

Board of Directors

the sum of

\$100.00

for

rent

for the month of

January

1910

John Doe

Treasurer

1910

1910

1910

1910

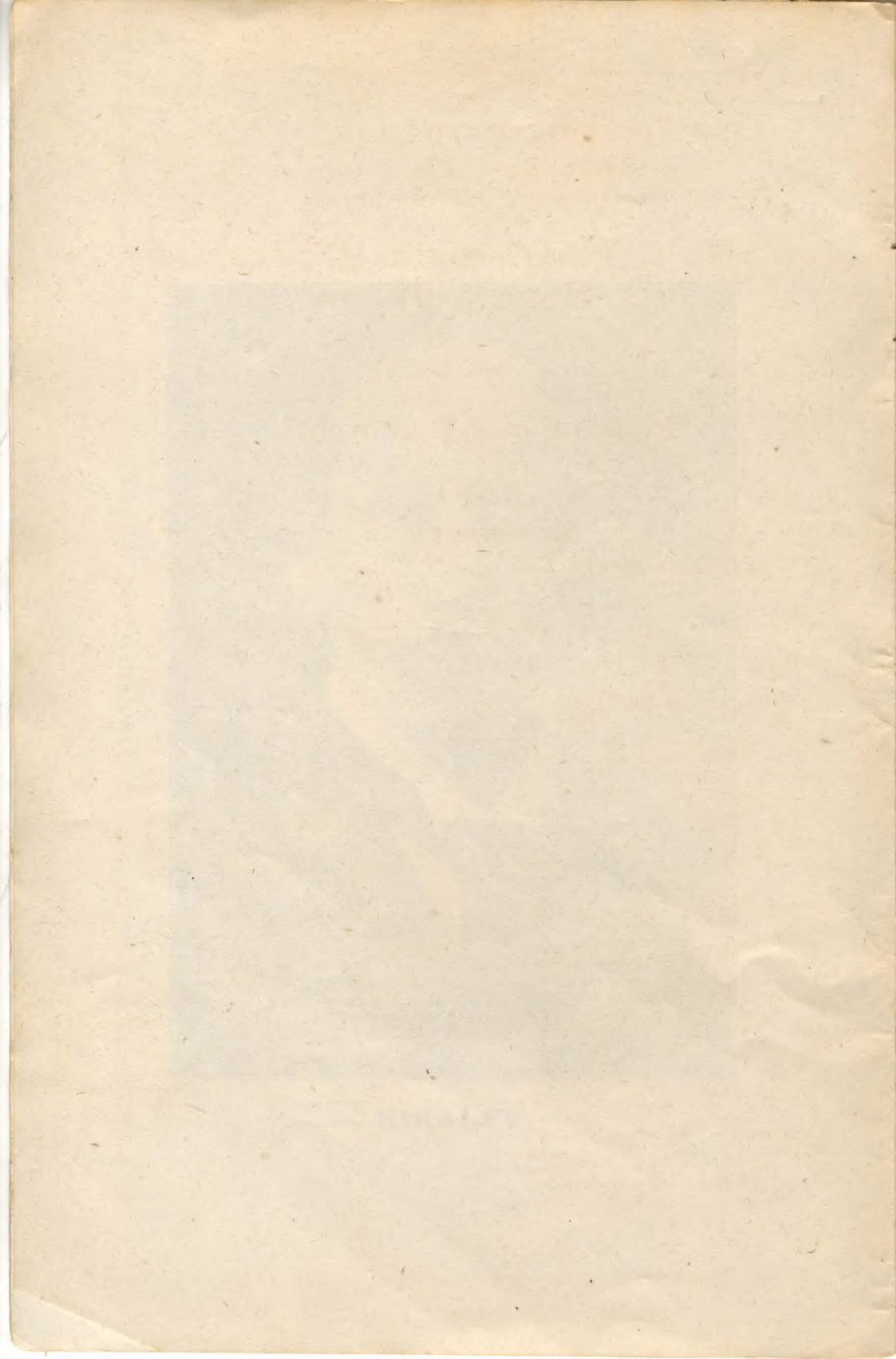
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THE ODEON THEATRE
World's Fair Attraction

**Kiralfy's Louisiana Purchase
Spectacle**

An Allegorical, Lyric and Dramatic Production

in
Prologue and Four Acts

By KIRALFY

Music by PAOLO GIORZA

Lyrics by JOHN CURTIS

**Personnel of the Odeon
Amusement Co.**

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F. C. Zehrung Vice-President.
Adolph Daust Treasurer.
Geo. F. Olendorf Secretary.
F. W. Chamberlin Director.
C. U. Philley Director.

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George F. Olendorf Bus. Manager.
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F. J. Tytle Musical Conductor.
Mason Slade Organist.
Roy Crawford Press Bureau.
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I. Lande Advertising Agent.
Charles Miller Chief Electrician.
B. C. Westfall Master of Properties.
Ed. Piper Stage Manager.
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Programs: Crawford-Odeon Pub. Co.
Office: Crawford Theatre.

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Spectacle Co.'s Executive Staff**

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Cavaliere Paolo Giorza
Musical Director.
Arnold Kiralfy Stage Manager.
Ernest Crawford Asst. Stage Man'gr.
V. S. Croft Electrician.
H. Clark Director of Radium Dance.
T. Ratigan Stage Carpenter.
Edw. Budie Wardrobe Master.
S. P. Mould Controller.
Rose Ratigan Organist.
W. W. Rose Door.

Cast:

**Evil Spirit of the Mississippi
Civilization**

Louisiana

Electricity

Discovery

Spirit of Peace

Columbia

Spirit of War

Commerce

Art

Mendez

De Soto

La Salle

Napoleon

Jefferson

Monroe

Livingston

Watona, Indian Maid

**Mound Builders, States, Silver Cupids,
Japanese Dancing Girls, American
and French Dancers, Radium
Dancers, Representatives of For-
eign Nations, Emigrants, Indians,
Etc.**



TABLEAU FINALE, ACT 1.



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Ilustrado lo mandaremos a los comerciantes pormayorquelosolicite. Solicitamos Correspondencia

Announcement.

The Louisiana Purchase Spectacle is the fifth in series of World's Fair productions, in Europe and the United States, by Kiralfy. It is universally conceded to be his best effort, whether estimated by the aggregation of people engaged in it, in its wealth of costumes and scenery, or in the story it tells in allegory, song, dramatic action and ballet divertissement. Everything is on a most gigantic scale, commensurate with the magnitude of the subject represented, and, in its entirety, it is a most fitting auxiliary of the St. Louis World's Fair itself.

The story of the Spectacle is the history of what was the vast Territory of Louisiana from prehistoric times to the present day of civilization in St. Louis. Events succeed each other from the savagery of the Mound Builder to that of the Indian; from De Soto's discovery of the Mississippi and his burial in it to the passage down it by the Canadian subjects of Louis XIV, who added a wealth of nation to that monarch's dominion. In succession, the territory not considered worth holding, passes to the Spaniard who in turn recedes it to Napoleon as First Consul, the Indian battling for his wigwam and hunting grounds throughout. The spectator in turn is again introduced to the brilliant court of the Emperor Napoleon, where all that country now embraced by Missouri, Arkansas, Iowa, Nebraska and parts of Kansas and Indian Territory is sold to the United States in 1803 for the paltry sum of \$15,000,000, Napoleon needing the money desperately to carry on his foreign wars. The splendor of the Napoleonic scene in the Spectacle is particularly called to the spectator's attention. The real surroundings of Napoleon's court are eclipsed by the gorgeous costuming and equipments of the mimic scene. Everything in it is real. The fabrics used for the dresses are satin, velvet and cloth of gold. Some idea of the expense of this scene may be adduced from the fact that the dress and train worn in it by the Empress cost seven hundred dollars, while all the minor accessories are on a commensurate degree of magnificence. In this

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scene Livingston, Monroe and the foreign ministers representing the various sovereignties who were witnesses to the deed of purchase, are introduced.

The course of a hundred years of the progress of civilization then follows, down to the opening of the World's Fair presided over by the spirit of Jefferson. The electrical effect of the myriads of lights encircling the domes of the Fair buildings is said to be one of the finest stage effects ever produced.

The music of this Spectacle has been especially composed for it by Paola Giorza, whose reputation in the musical world in the United States and Europe is a household word of excellence. He also composed the music for Kiralfy's Constantinople. The costumes and armor were designed by McIlrain and Idel, of Paris. The scenery is by the eminent artists, Beareuth of Rome, Baruch of Berlin and Landolf of Paris.



Kiralfy.

The great Samuel Johnson in his epitaph on Oliver Goldsmith said, "He touched nothing he did not adorn." The same eulogy is eminently applicable to Kiralfy in his special avocation. He is easily the first of spectacular designers and organizers, because he has no competitors. Imitation of his methods has always failed because he has reduced his system to an art as a painting whose colors defy reproduction by any other hand. Indefatigable and restless he pauses not till perfection is reached. He abhors mediocrity. Genius, it is said, is but the strict observance of detail. Kiralfy is at his greatest in detail. Not a light or shade; not a grouping or pose; not a step in the ballet or the simplest turn in a march that he has not studied in all their elementary parts before the formation of a tableau or the construction of one of his bewildering divertissements. No general ever planned a campaign with more caution and comprehension than does Kiralfy plan the causes that lead to the gorgeous effects he produces. Hence his successes. And they have been many.

Coming to America in 1869 he was the first to educate the public of the United States in the beauties of the ballet. He was then the leading maitre de ballet of his day. We had never before seen in the United States the wonders and possibilities of the classic ballet and our impression of it as derived from Kiralfy's productions have been lasting. It was a new form of amusement and its novelty has not yet been exhausted. Kiralfy's early successes in the United States that ran through several New York seasons successively to be repeated for years throughout the country at large were the Black Crook, Sieba or the Seven Ravens, Dolores, Enchantment, Around the World in Eighty Days, the Water Queen, The Deluge, Trip to the Moon, and Excelsior.

From these successes, great enough to establish any man's fame, Mr. Kiralfy moved into higher realms. National affairs demanding amusements on a gigantic scale, Kiralfy was se-

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lected by the various nations holding World's Fairs to design and produce Spectacles worthy of the occasions. In the United States Chicago and Buffalo, and now St. Louis have followed the example of European countries and chosen Kiralfy as the only man capable of the organization and production of historical allegory on the grandest possible scale conceivable. His national works as the results of these engagements have been King Solomon, the Orient, the Carnival in Venice, America and Constantinople. Numerous as is the list of his total triumphs, in not one of his works does Mr. Kiralfy repeat himself. Every effect in each is novel. Originality seems never exhausted in the man.

In the Louisiana Purchase Spectacle one sees Kiralfy in his best efforts. It is impossible to imagine a grander stage conception. Its wealth of harmonious effects and tableaux seems like a fairy dream instead of a tangible reality. That one may form some idea of this production and the labor involved in its construction, the following extract from a published interview with Mr. Kiralfy is here quoted. Speaking of the time and labor devoted to the subject, he says:

"I have been working upon the Louisiana Purchase Spectacle for three years. My idea in its presentation was to lay before the public the main historical incidents of the Mississippi Valley from the days of the Mound Builders. I have purposely begun in this era because the very city of St. Louis was formerly called the Mound City. In allegory I have attempted to show the parts played by De Soto and La Salle in the civilization of the country and to trace events as they historically followed each other down to the culminating climax of the cession of Louisiana to the United States. The subject has been a difficult one because of the numerous characters introduced from the savage and semi-civilized to the enlightened. I have personally created all the scenes taking no liberties with history but following it accurately and closely down to the appropriate costuming of the many ages and characters represented. The ballets and tableaux I have designed and constructed and the entire Spectacle has been produced under my exclusive stage management. For the

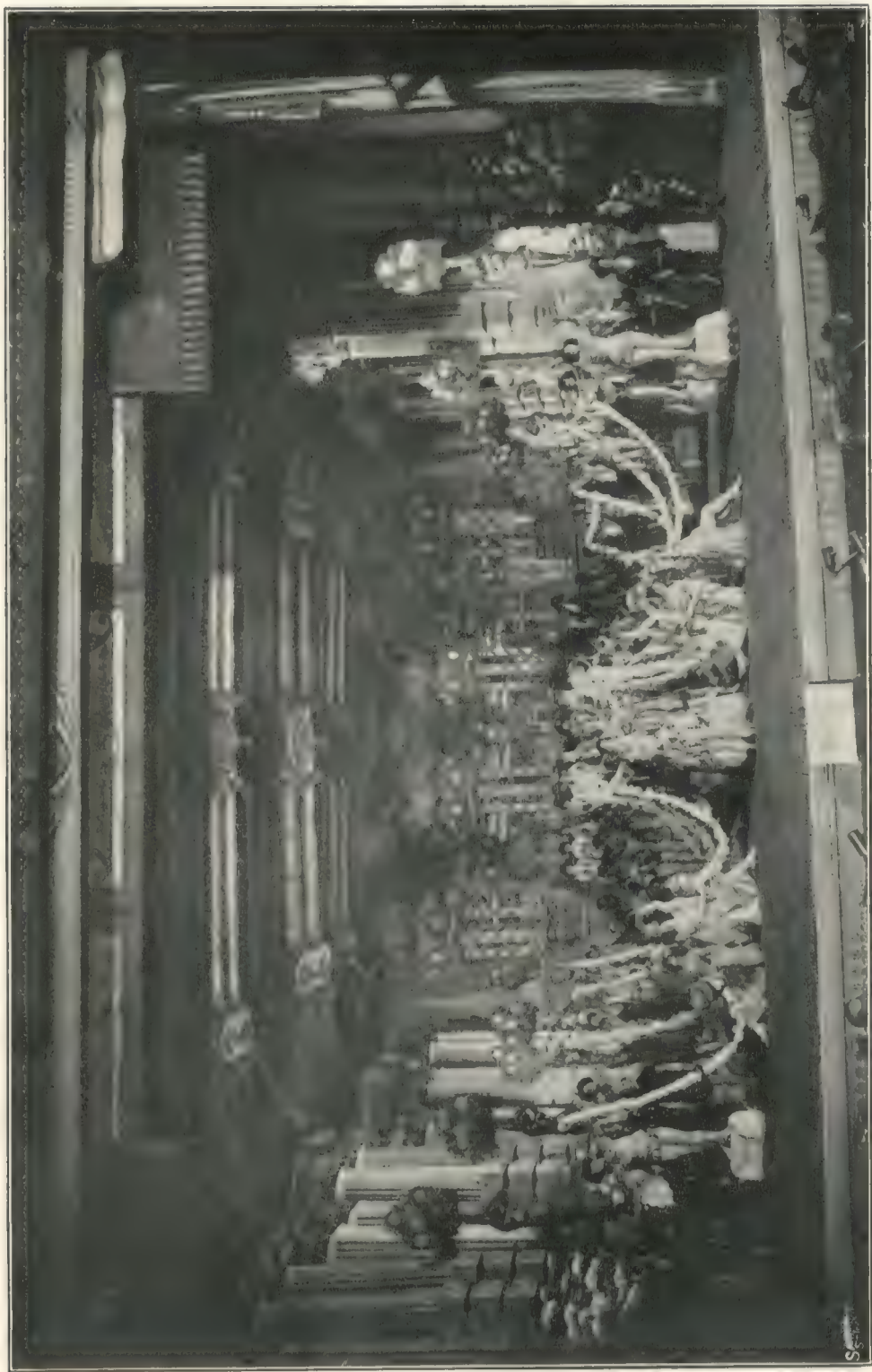


TABLEAU FINALE, ACT 2.



musical score of this production I am indebted to the valuable services of the great composer, the Chevalier Paola Giorza, who personally conducts the orchestra. To Mr. John Curtis I am under obligation for the excellence of the lyrics.. How far all efforts expended to make this Spectacle the greatest yet produced, remains for the public to determine."



Prologue.

Discovery exhausted by travel sleeps while Civilization asks Louisiana the cause. Being told it was because of Discovery's inability to pursue her course farther, retarded by the Indians, Louisiana summons the Evil Spirit of the Mississippi and demands the region beyond the River. Repulsed she calls to her aid Discovery, Columbia and War, challenging the Evil Spirit, Peace intervenes. Visions of De Soto, Marquette, La Salle, etc., who are to lead the course of empire westward.

SCENE. FAIRY PALACE OF CIVILIZATION.

CHORUS.

Restless, through the world we go preparing,
 Spirits we, of progress and of light,
 Blaze the path for mortals hither faring,
 Nothing can resist our onward flight.
 Hail, bright western world of future glory,
 Life will soon thy virgin forest wake.
 Far will spread thy fame in song and story,
 Light will soon the place of darkness take.
 All opposing yields to our endeavor,
 Onward, ever onward in our flight,
 Leaving in our wake contentment ever,
 Knowledge makes our pathway wondrous bright.

Duet between the Evil Spirit Mississippi and Civilization.

EVIL SPIRIT MISSISSIPPI.

Oh, wild the land; and fierce the howl
 Of winds and wolves and thunder's growl.
 I hear the wild-cat's plaintive wail
 Above the roaring of the gale.
 I love these things that terrify
 And yonder desert charms mine eye.

All earth around, where'er I scan
Holds treasures never known to man.
From vale to snow-capped mountain peak
All things of nature's grandeur speak.
'Tis mine! 'Tis mine! I would not change
A thing that lies in vision's range.

CIVILIZATION'S REPLY.

When the light of knowledge gleams
On these forests, hills and streams,
Then will cities on the plain
Rise 'mid fields of waving grain.
All the treasures of the west
Earth holds secreted in her breast
Must minister to mortals' wants,
And wealth and happiness enhance.
Nay, do not frown, 'tis destined so.
Thy kingship man will overthrow.
Yield, then, with grace. Yea, I insist.
Destiny thou canst not resist.

RECITATIVE.

Evil Spirit Mississippi: All this is idle. Hear my will
If man oppose, I'll do him ill.

Columbia: What! Violence?

Evil Spirit Mississippi: I wish it so.
Beyond that stream thou shalt not go.

War: Glorious! Now for war and strife.

Evil Spirit Mississippi: Who disobeys, I'll have his life.

Preparations for war. In the midst of the strife Peace appears waving her olive branch. As she sings, visions of the future explorers appear described by turn in her song.

SONG OF PEACE.

See, those brave mortals in their quest
Will ope the portals of the West.
See you De Soto, Marquette too,
And Camarado, brave and true.
La Salle, La Clede and Hennepin,
These men intrepid, all will win.
Brave Clark and Lewis, Fremont bold,
And tale of conquest is all told.
This branch of the olive, emblem of peace,
Will ever creation in power increase.
The school and the college will reason restore,
And man will acknowledge the folly of war.

RECITATIVE.

Electricity: And I, the glorious work to aid
Will light the way, that unafraid,
These men so bold shall in their quest
Find Victory on their banners rest.

(Terpsichore leads gaily in the closing chorus.)

CLOSING CHORUS.

Great is the work by us will be done.
But to be finished it must be begun.
No time to waste then,
Come, let us hasten!
Let us away, let us away, yes, away!
From East to Western ocean
Will rise a great commotion,
But man, by his devotion
And bravery will win.
With all our will and might let us rejoice,
And to our happiness and joy give voice.
In the future the world will our efforts acclaim,
And provide us a pedestal in the halls of fame.

Act I Scene I

Grand panorama. Discovery of the Mississippi by De Soto. Revolving scene showing the Great Mississippi Valley. Evil Spirit, Mississippi, covertly watches the progress of the explorers. De Soto dies. His burial in the river of his discovery. Triumph of Evil Spirit, Mississippi.

DIRGE OF ANGELS OVER DE SOTO'S DEATH.

Mississippi, mighty river,
Making North and Southern sea,
Now receive the Hero's body,
Him who first discovered thee.
Bravely onward ever pushing,
Human progress his intent.
Let thy services to mankind
Be his lasting monument.

Scene II

La Salle takes possession of the soil in the name of France surrounded by warriors and missionaries and plants the cross in the name of Louis XIV.

HYMN OF THANKSGIVING BY THE MISSIONARIES.

Hail, great Louis, in thy royal name
Here the fleur de lys we plant.
All thine own is now this vast domain,
To thy glory, praise we chant.
It shall bear no other name than thine,
And thy reign 'twill ever bless.
Hail, Louisiana, thou sublime!
Good comes from out thy wilderness.

Scene III

The home of the Mound Builders. Prehistoric scene. Querida, daughter of the King of the Mound Builders, sleeps and is approached by a crocodile. Her rescue by a Spanish explorer and his aide. Querida's gratitude. Her rescuers attacked and made prisoners by the Mound Builders. They are condemned to be offered as human sacrifices by the high priest. At the intercession of Querida the King pardons the prisoners.

Grand prehistoric ballet.

Grand March. The King of the Mound Builders seated upon a throne is borne by slaves, followed by archers, warriors, high priests and priestesses. Preparations by the high priests for the sacrifice of the Spaniards.

CHORUS OF SACRIFICE TO THE SUN.

Oh Great Solars, Sacred Sun of Suns,
 Pardon, we pray, thine anger stuns, thine anger stuns.
 Let not thine anger stun.
 Oh great Solars, at thy Holy shrine we raise
 Our voices in a hymn of praise.
 And low we bow to Thee,
 Oh Sun we glorify!
 He must die. Thy commandment he did break,
 From his side his heart we'll take
 Oh, great Solars, he must die.
 Oh Sacred Sun, on Thee we call,
 That into sin we may not fall.

As the Spaniards are about to be sacrificed, the Princess Querida and her attendants enter. Seeing the peril of her rescuers, the Princess falls upon her knees before her father and

pleads for their lives, telling him of her rescue by the strangers from the crocodile's jaws. The King pardons the prisoners, against the protests of the high priests and sends them to the coast. The annual festivities of the Mound Builders. Pageants, ballet divertissements and tableaux.

1. African ballet with cymbals.
2. Amazons' dance.
3. Pas seul by premiere.
4. Grand finale and tableaux.

Act II

THE LOUISIANA PURCHASE.

State drawing room in Napoleon's Palace at Fontainebleau
Courtiers in waiting.

CHORUS OF TRIUMPH.

Great the fame and the glory of France, happy nation!

For the future's with promise and hope brightly beaming.

Bonaparte and his legions secured domination,

And his star in the Heavens with vict'ry is gleaming.

Napoleon with his suite enters and welcomes the American
legation, headed by Livingston as resident minister and James
Monroe as special envoy.

CHORUS OF WELCOME.

Welcome, welcome, strangers here.

You have taught us how to live.

Liberty we all hold dear,

You we greetings gladly give.

From America we learned
To reject the reign of kings;
To enjoy a rest well earned,
Happiness that Freedom brings.

The signing of the deed conveying the Louisiana territory,
ceded to the United States.

Napoleon: I HAVE GIVEN ENGLAND A RIVAL.

The Empress. Festivities in honor of the great event of
the Louisiana sale.

1. Byzantine ballet.
2. Ensemble by seconds.
3. Pas seul variation.
4. Kiralfy's musical surprise. Chimes, Georgia, Yankee
Doodle, Dixie.
5. Grand galop bravura, finale.

Act III Scene I

A Pass in the Rocky Mountains.

SONG BY ELECTRICITY.

Though others are measured by inches and yards,
I'm measured by amperes and ohms.
My praises are sung by all minstrels and bards,
Men use me to light their homes,
I carry their voices away by a wire,
Or aid in preparing their meals
I chill them with cold, or heat them by fire,
And trundle their automobiles.





CHORUS:

For I'm Electricity, dainty and fair,
Causing felicity everywhere.
I don't weigh an ounce, and the reason, 'tis said,
I am light in the feet as well as the head.
When I'm in the parlor and Cupid's about,
And lovers are aching to spoon,
I have no objection to being put out,
Resigning my place to the moon.
So great is my power, so wide my domain,
Without me the world would stand still.
Though the servant of man I will gladly remain,
None have seen me, and none ever will.

Evil Spirit, Mississippi, defied and routed by Electricity, accompanied by Discovery.

Scene II

A wild gorge in the Rockies. Indians lolling with horses grazing at distance. Chief Evil Spirit of Mississippi in deep thought.

SONG BY WATONA WITH CHORUS.

Once a noble chief lay dozing
In his tepee strong,
Not for a moment e'er supposing
Anything was wrong.
His bow unstrung lay by his side,
A gay young buck in camp did glide,
And stole his daughter for a bride.
Hoo-ila, hoo-ila, hoo, hoo, hoo!
Pitty-pat went her heart,
As away did they dart,
This buck and his Indian bride.

Then the chief awoke and wondered,
 Sadly I relate.
Raged and fumed and growled and thundered,
 But it was too late.
The noble red man was the chief,
The land the maid that came to grief,
The white invader was the chief.
 Hoo-ila, hoo-ila, hoo, hoo, hoo!
 He was crazed with shame,
 For the land then became
 The white man's Indian bride.

Chief Evil Spirit Mississippi calls upon his braves to avenge the loss of Louisiana and warns them against the continued encroachments of the white men.

RECITATIVE.

Hark! Ye braves, the warning heed,
For soon in strife this land will bleed.
The white invaders from the east
Seek for their prey both man and beast.
Arm, arm ye braves! with whetted knives,
These daring prowlers seek your lives.
With bow drawn taut and trusty spear,
And arrow poison-dipped, what fear?

Approach of the emigrants, crossing the plains, the Indians lurk behind the rocks ready to attack them unawares. The emigrants' prayer.

GRAND CHORUS—"AVE MARIA."

Ave Maria gratia plena,
Dominus tecum ave,
Benedicta tu in mulieribus,
Et benedictus fructus ventris tui, Jesus!
 Sancta Maria Mater Dei!
 Ora pro nobis!
 Mater Dei!
Oro pro nobis, peccatoribus,
Nuncet in hora nortis nostrae,
Ave Maria. Amen.

Emigrants' bivouac. The midnight attack and battle
Emigrants triumphant.

Act IV

THE TRIUMPH OF CIVILIZATION.

Columbia: Our work is done. And now the world
Pays tribute to our enterprise.
From off his throne the demon's hurled:
We've seen a mighty nation rise
From every clime and every land.
So give to each a frindly hand,
The people come to celebrate.
To all, a welcome to our fete.

CIVILIZATION TO EVIL CHIEF MISSISSIPPI.

See, proud demon, I have conquered,
At my feet thy vassals crawl.
Recallest thy threats and boasting
When I prophesied thy fall?

EVIL SPIRIT MISSISSIPPI.

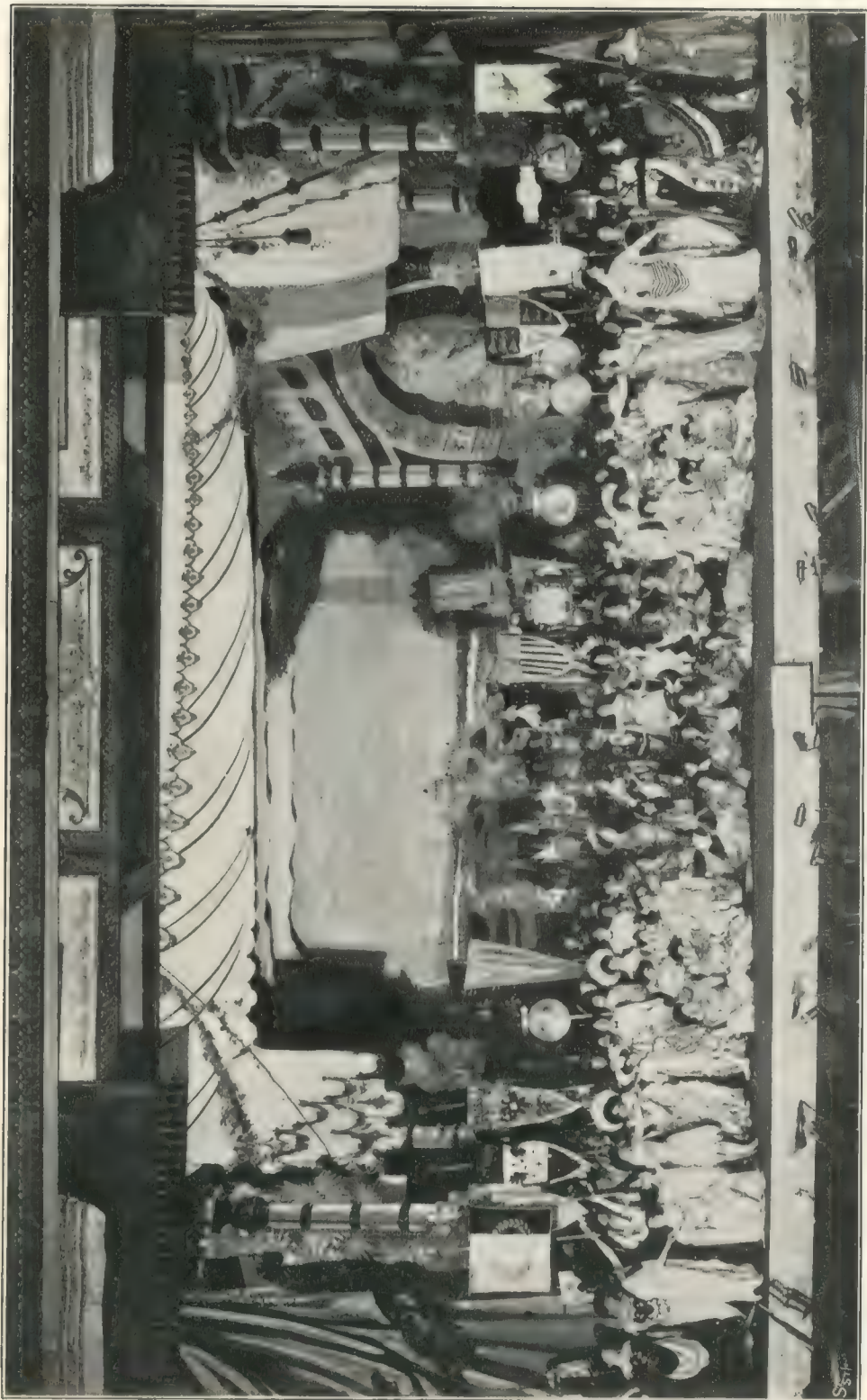
Boast not, though in chains thou'st bound me.
Yet will I vengeance stern invoke.
Thou'lt yet admit 'twas sorry moment
When thou mine anger didst provoke.
I'll destroy thy crops and commerce,
Even lives I will not spare,
Floods and streams will spread their fury
On thy people everywhere.
Thou wilt yet repent thy rashness,
To my wrath thou wilt succumb.
I have spoken. Thou hast heard me.
Henceforth, forever, I am dumb.

Evil Spirit Mississippi in chains departs with his braves.

RECITATIVE.

DISCOVERY—When rails of steel linked sea to sea
This land so fair to man was known.
And now St. Louis takes my place,
My task's accomplished; labor's done.
But War and Peace, and all these Sprites
In this great triumph, honors share.
They played their parts. For these delights
Let man his thankfulness declare.

LOUISIANA—One hundred years have scarcely passed
Since this fair land was dark and still
But perseverance won at last.
The savage bowed to white man's will.
This land, once trackless and unknown
Has civilization seen arise.
And now in that unconquered flag
Twelve glorious golden stars supplies
So I, by all mankind am blest.
And stand enthroned, Queen of the West.





CIVILIZATION—And now in 1904, let the cannons
loudly roar

Let the world our progress greet with great acclaim.
But the credit's due not to me or you
Washington comes first, bless his glorious name,
Adams and Monroe, Jackson; Lincoln too played
A part in the victories won;
But to-day we raise our voices in praise
To the statesmanship of Thomas Jefferson.

Entree of nations. International ballet introducing pageants
and dances of Germany, France, Italy, Russia, Japan, China and
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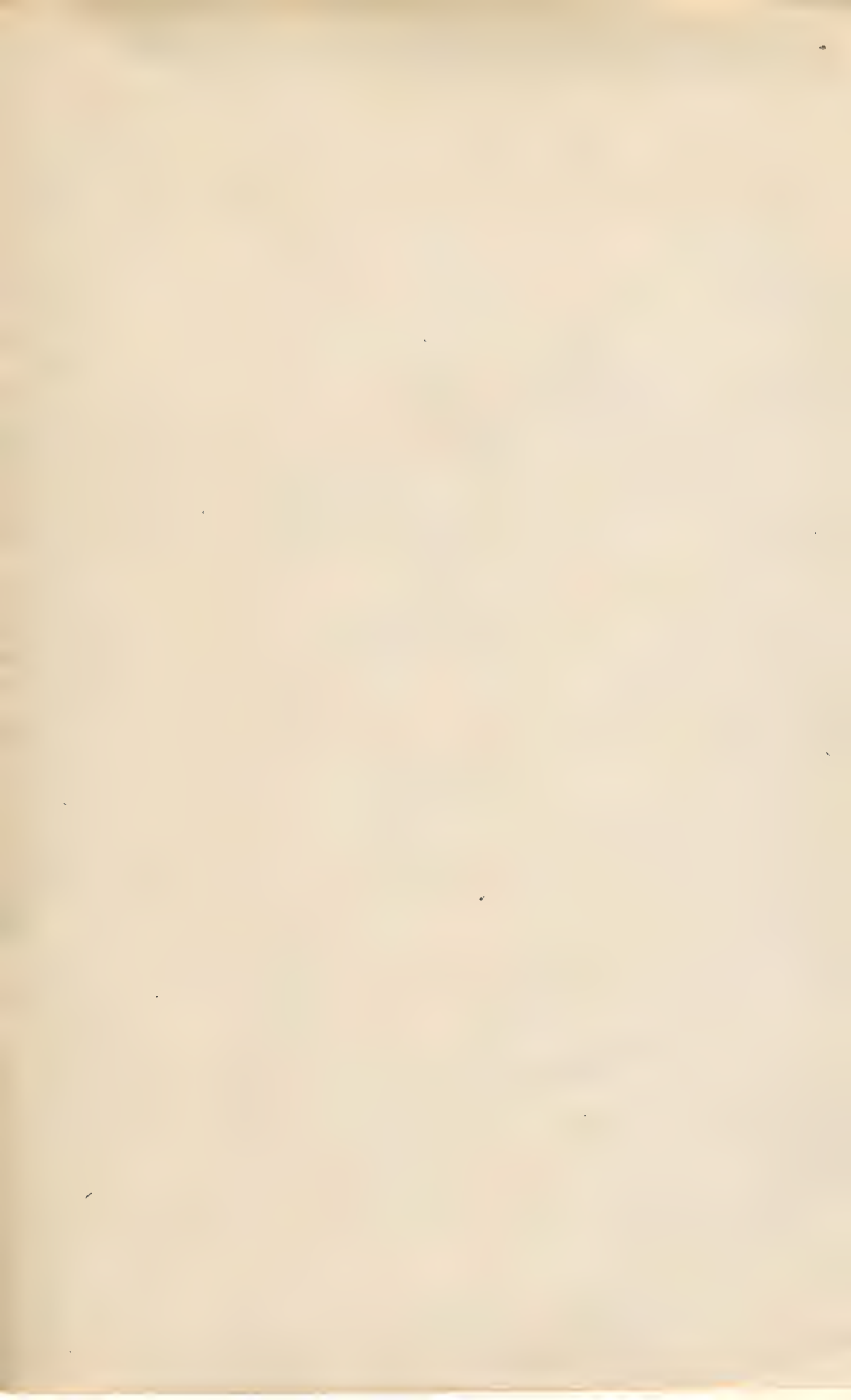
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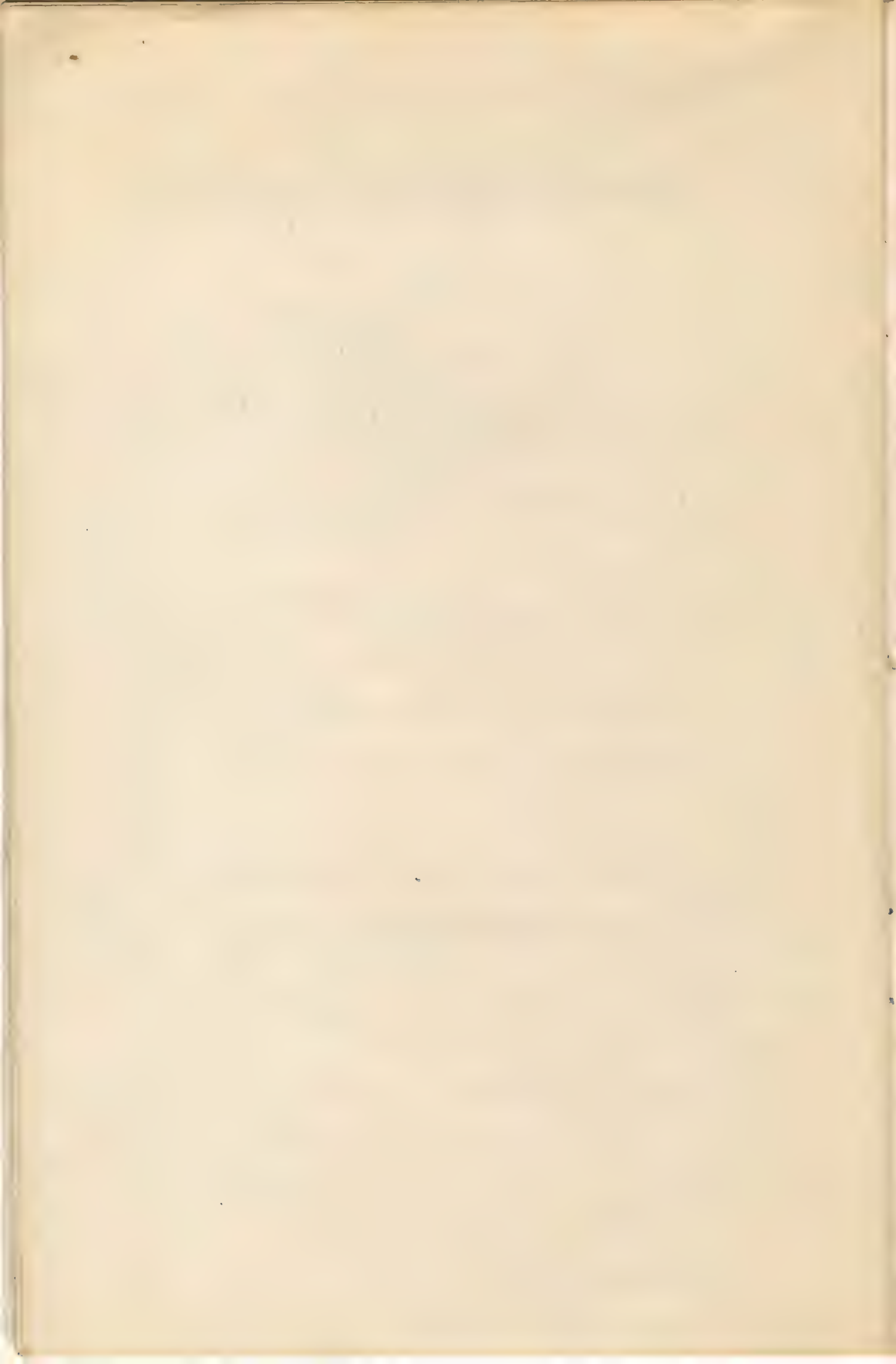
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